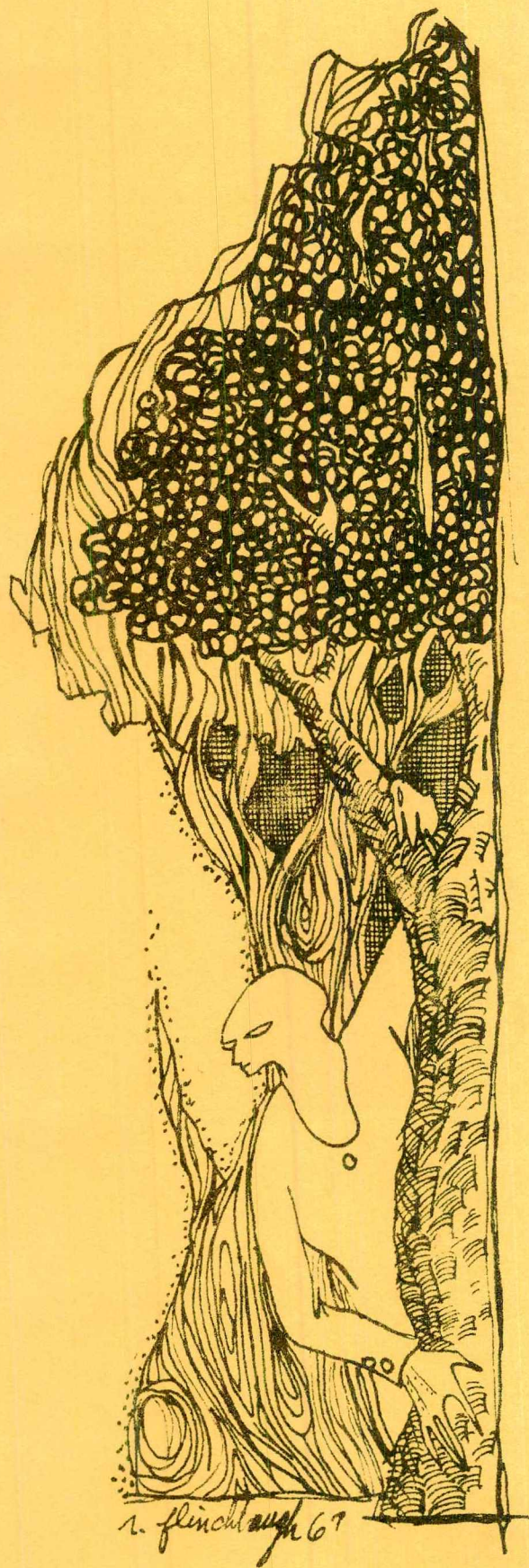


amphipoxi

JULY, 1968: #8





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VOLUME 3-NUMBER 1 (WHOLE NUMBER 8)

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Cover - Dick Flinchbaugh  
Page 20 - Robert E. Gilbert  
Back Cover - Doug Lovenstein

I

This is the 8th issue of AMPHIPOXI, a fanzine devoted to fan history and other fanzines. It is free, though trades and letters are appreciated.

P

This issue is being published in Holland, but the editor is moving immediately, so please note the new address:

Billy H. Pettit  
Control Data Ltd.  
22A St. James's Sq.  
London S.W. 1,  
ENGLAND

O

Please use this address on all correspondence and mail.

X

You are receiving this issue for one or more of the following reasons:

- You sent me the fanzine \_\_\_\_\_  
And I am unable to LoC at this time.  
I will try to write after my move.
- I thought you might be interested.
- You are a generous type person and  
have something in this issue.
- I'd like to hear from you.

I



# THE LAST WORD

About four hours ago, I returned from my first trip to Rome. It was a drag. There will be more such trips this year. My job is simply to fly to a strange city, fix the problem as quickly as possible, and return to Holland. Sometimes there are hours or days to do what you want; to play, or sight-see, or just get drunk. Since November, I have worked in 14 different countries, not including any in the New World. The only thing I can remember about most of them is that there is a hell of a lot of hard work to be done.

And this is almost the classic opening for dozens of fanzine editorials announcing their last issue. For no matter how pleasant fanac is, or wonderful the egoboo, there is an awful lot of world around us.

Whenever you start talking like this, you are at a cross-roads. Fandom is friendly, fanac is fun; but Jophan's journey to Tru-Fandom led away from Mundane. In the other directions lie the calmness of The Glades of Gafia and the freedom of The Fields of Fafia. Let me tell you where I'm going and why.

It was about a year ago, that I realised I would finally be able to come to Europe to live. This had been a goal for many years. The move came at a time when I was full of piss and vinegar, ready to start a fanzine factory and publish fannish legends, to take on the fannish world. That mood will never return.

Europe has been an education, a real bonus in my life. But none of what I have gained is what I expected or wanted. I was and am, very naive about the world and people. For nine months, I have lived with differences all around me, new ways of thinking, unusual traditions, strange ways of life. And slowly, for naivety and ignorance are potent forces, I realised that it wasn't so different, so new or unusual or strange. This is where the people of my country came from. Many of their ways, customs, mannerisms, even languages are my heritage. I wasn't in foreign countries; I was at home.

As I started to look around me with this new (for me) insight, I began to think about me and the things I did. I started to like and be amused by my environment. I changed a hell of a lot of opinions. And I think I have acquired a new set of values, for I discovered that many aspects of American culture are not now acceptable to me. The recent assassinations of Martin Luther King and Robert Kennedy brought this to a head.

Watts, Wallace, Kennedys, Viet Nam, Goldwater, Johnson. A lot of people are screaming about gun laws. Others are hollaring for more laws to destroy segregation. Laws making starvation illegal. Laws for sex education; birth control; lower voting age; higher wages. All of these will solve some injustice, maybe cure one more illness.

Not one of them is going to do a damn thing to solve the real problem in America!

America is where Martin Luther King and Lester Maddox were born and raised within a few miles of each other; where there are 100 new millionaires a year and a hundred times that many deaths from malnutrition and starvation. Gun laws will not stop assassinations any more than the death penalty prevented murder. WHY do people kill? is the problem that has to be solved.

Too many times it has been pointed out that the history of man is simply a study of war. Another cliché is that man's greatest advances came during wars. Of course the greatest losses came at the same time ... Is man basically a killer? Is it a basic integral part of his being to be constantly belligerent, always aggressive?

A strong point of pride in Europe is that they don't have our problems of murder and crime and riots. Once I would have said that they also don't have the many personal opportunities and freedoms we do. A little later I would have casually mentioned 50 years of history and two World Wars. Now I just buy them a local newspaper. But I do not know of a violence-free society where the citizens have total personal freedom and liberal material wealth. I don't even know if such a thing is possible. What do you give up? What is the most important facet of a society?

There is a lot of disenchantment and unrest in the most Democratic country in the world. But we are not alone; hell we are not even any different from anybody else. What about a 6000 year old religion reviving a dead language and creating a nation in the land of to-the-death enemies. Africa is trying to catch up to the rest of the world and seems to be paying the same total price in blood, that the rest of the world did to reach the 20th Century.

This does seem terribly pompous for such a simple minded fanzine. But I am confused about what I see. A year ago it was so simple. I lived where everything was the best. We had the most freedom, the most possessions, the most sensible way of life. It looks a lot different now. And one thing I now see very clearly: we did not and do not have happiness. There doesn't seem to be much love in America.

So now I'm wondering why. I want to think and read and talk about the world. And maybe write and debate about it. Being in Europe is giving me contrasts. It is a good time to learn.

Not all of my reasons for moving on are so complicated. I'm a simple person with no ambition to solve mankind's problems. Fandom is still a hobby. Fanzines and the curious fannish way still fascinate me. But I'm finding other fascinations. I don't understand the world around me and that frustrates me. I have met people with attitudes and opinions that I cannot even comprehend and that frightens me. I've found the world to be one hell of a lousy place to raise my children and I want to do something about that.

AMPHIPOXI will continue. No editor ever likes to admit folding. So I am just postponing for a little while. But it is damned unlikely you will ever see another issue. Use your own judgement.

I do feel that I owe it to the contributors to see that they get any comments that you readers send in. I will see to it that any letters concerning this issue are published and sent to the same people receiving the issue. Please write if you have any comments.

As I mentioned at the beginning of this editorial, my job is giving me a lot to do and many places to go. It started with only North Europe, then included trips to all of Europe, Greece and Israel. Now I also have to cover South Africa. And I expect to have made at least two trips to Iron Curtain countries before Christmas.

Since the first of January, I've spent an average of 22 days a month out of Holland. That average will go up unless I change jobs.

My basic area of responsibility covers nine countries. There are ten different languages included, some of them such as Finnish or Netherlandish are extremely difficult and time consuming to learn. In all these countries, English is either mandatory or widely spoken. I have used this as an excuse to neglect learning a new language. During the next year, I am going to spend many many hours trying to learn one and possibly two new languages. Fluency is impossible in that time frame but being monolingualistic in Europe is inexcusable.

By choice, I normally spent the last five years living and sleeping alone. Recently, I've chosen differently.

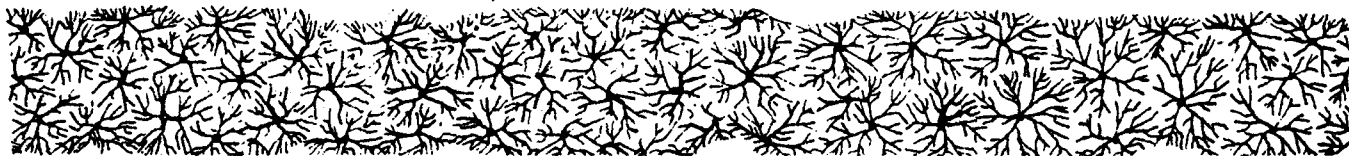
I find that I enjoy writing about some subjects and I want to increase the number of people I am communicating with. Perhaps I'll use the trailing edge of my stay in fandom to play with a personal journal or discussion type magazine. It's a mildly interesting idea.

So. I live from a suitcase. I may wake up North of the Arctic Circle or on the Southern tip of South Africa. I am learning other languages, new ideas and customs. I am looking more closely around me and seeing many good things. And I think maybe I'm learning about love. That is my world today. There is not much room in it for fanatic.

And tomorrow? In a few weeks I will move to London. It has what large cities have: theatres, cinemas, concerts, libraries, clubs and people. There is more travel ahead, some of it to places few Americans will ever see. Right now, life is utterly fascinating. I feel like I've been living in a fog and it is lifting a little more each day.

Tomorrow looks full and interesting. It may be fun. Hoping you are the same.

bhp



# PREWAR FANZINES IN AUSTRALIA

by W.D. VENEY

Every now and again you will read an article by one of the deep thinkers in our ranks on the subject of amateur publishing. One such writer will say fanzines are a fine thing and will help fandom a lot. Immediately, some equally deep thinker will jump to the nearest typewriter and say fanzines are a bad thing, and cause no end of trouble. I'm not going to buy in on that fight. I do know, however, that a large percentage of the Australian fan population read and enjoy fanzines. I also know that fanzine editors get a lot of enjoyment out of producing their brainchildren. I think you'll agree fandom would be a very dull place without them.

Perhaps the first Australian attempt to produce an amateur Publication devoted to science fiction took place at Randwick School, Sydney in 1937. Several of the students were caught up in the first flush of discovering the professional US magazines. Two, Bert Castellari and I, had been on the staff of the regular class magazines and decided to try a private one of our own. It wasn't intended to be anything more than an outlet for our writing and illustrating efforts, but that didn't quite work out.

Spacehounds, as we called our magazine, was a handprinted weekly journal with a circulation of one. Bert Castellari was editor, and I was associate editor. It was intended to be handed around for general reading under the watchful eye of one or the other of the editors. We did not think more than a handful of other students would be interested.

Within a couple of weeks it had a following far beyond anything visualized by either of us. As soon as each issue appeared, it started on a round of readers that often took three or four days to complete before getting back into our anxious hands. By the seventh or eighth issue, it recieved official recognition by going into the staff room. (The recognition, by the way, took the form of congratulation to Bert for his energy, and severe criticism to me for my spelling.)

Spacehounds lasted 10 weekly issues, and a "quarterly" before falling victim to examinations. However, it had a profound effect on the thinking of the science fiction circle and made us realise quite a lot of people could be reached by medium of even a small periodical. We were agreed that this wasn't the end of our publishing efforts.

1938 was the final examination year for the Randwick readers, so there wasn't time for any more experimenting. There was much talk

about magazines, particularly after Eric Russell and his brother, Ted, became known to us as fans. I had known both of them for many years, but only introduced them to science fiction about this time. It wasn't exactly my fault. Both contributed many good ideas and entered into the spirit of fandom. We laid plans for 1939 and sent letters to AMAZING so as to appear on the Australian market when we were over the examination hurdle.

In January 1939, we had our first contact with U.S. fandom. Harry Warner Jr., prominent fan at the time and editor of Spaceways, noticed Bert's name in the reader's column of one of the professional magazines and dropped him a letter. Shortly afterwards he sent a copy of Spaceways. The impression it created when it arrived was terrific. We had never imagined an amateur publication had such possibilities and our thought turned to how we could emulate it.

Our opportunity came when Frank Flaherty, a non-fan, offered to do our typing and duplicating. The three most active readers, Bert, Eric and I, were to do the collecting of material and general editorial work. For juniors on junior pay, it was a big job, but we went about it as efficiently as we could under the circumstances. We did not have a clear idea what we wanted other than a name - Australian Fan News.

Before we could get started, John Gregor of Adelaide brought out his Science Fiction Review. The first information we had about John was an announcement appearing in the Science Fiction League section of TWS. This also carried the information that John was the editor of Australia's first fan magazine. Eric Russell made contact with him and John later entered into a short but furious correspondence with several Sydney fans.

Science Fiction Review eventually arrived in Sydney. It was a sixteen page octave effort done by hand and produced on a hektograph. It didn't impress us very much at all. We lost touch with John after this as he joined the Army. To add to the confusion and make locating him even more difficult, he had used the pen-name of "John Deverne". Years later, when I was in Adelaide, I spent many fruitless hours going through the South Australian electoral roll looking for the name "Deverne". I thought that he probably had some relations who could help me.

After a lot of trouble, Australian Fan News finally appeared. The first issue was dated May, but it didn't get in the mails until August of 1939. It was to have been a twelve page foolscap bi-monthly. The problems involved made us realise we had attempted too much, so our further activities were to be much more limited. This didn't apply only to AFN. We were trying to organise a national club and a local club, as well as maintaining contact with America and bringing out the magazine. A mighty effort when you remember our oldest fan was only 16!

Even before AFN posted, we decided on our next step. Eric, Ted, Bert and I had a serious discussion on fandom generally. Eric wanted to try a small magazine that wouldn't cost too much or be too much



trouble to produce. I wanted to get started on organising a local club. We weighed everything and agreed that the best thing to do, would be to try one thing at a time. Eric had the clearest idea of what was wanted so we marshalled our efforts behind him.

Eric and Ted went to work and in October the first issue of Ultra appeared. It was a carbon-copied twelve page typed magazine featuring articles, fiction and general news. Circulation was about thirty. The whole thing was produced on a shoestring and looked it. We were very proud of it, mainly because we had kept faith with our overseas friends. Also, the cheapness of production ensured that we - or rather the Russell brothers - could produce a second issue.

Vol Molesworth had become known to us in the early part of that year and gradually gravitated into our circle. He was a ball of energy and couldn't quite see the reason for our slowness in many matters. To his credit, he swung into line with the rest of us and helped with our various projects, particularly the very pressing problem of keeping contact with America. However, when Ultra appeared and the local club had been established, he started making plans of his own.

His Luna appeared in December. It was almost a second issue of AFN in many ways and had the same format. There were improvements in layout and a more fannish approach to the subject of science fiction. Also, Vol was able to display his natural journalistic ability giving Luna a sense of continuity no other fan publication had achieved until that time.

December also saw the second issue of Ultra. It appeared in much the same form as number one, but vastly improved in layout. Eric had already made plans for the third issue to be duplicated so this was the last of the carbon-copied issues. He announced that a new fan, Ralph Smith, had joined the staff as art editor and we could expect illustrations as soon as duplicating details were finalised.

Bert Catsellari had watched the developments during this period without taking a leading part. He had helped Eric Russell with Ultra, Vol Molesworth with Luna and had been a tower of strength to me in getting the club going. Even before the end of 1939 he started making plans of his own. Without telling anybody what he had in mind, he studied the U.S. fan publishing field, and discussed the subject with several American fans. Late in December, he took me aside and outlined his plan for Futurian Observer. It was to be a single foolscap sheet duplicated on both sides and appearing every two weeks. Bert thought that the most important thing about a magazine of this type was that it appeared on time. Eric Russell was aiming for perfection with Ultra and Bert would aim for regularity with Obs. I suggested to Bert that it would be almost impossible to keep up a fortnightly schedule because of non-fan matters, but he was determined to go ahead. After a great deal of discussion, I agreed to join him as co-editor. We told Eric Russell and Vol Molesworth what we had in mind and both said they would help us all they could.

The first issue of Futurian Observer appeared during January 1940. From then on until February, 1941, we never missed an issue.

There was much criticism on bad duplicating, typing errors, grammatical errors, spelling errors, and general untidiness, but it didn't worry either of us. We made regularity the watchword and if it was the difference between a deadline and a dictionary, the deadline always won. We brought out Obs for our own satisfaction and it was more by good luck than good management that other fans liked it. Eric and Vol stood by us in the teething stage with both material and know-how.

So the first quarter saw the fan publishers of Sydney getting out on their respective tracks. Luna went through some startling changes and numbers two and three appeared in a quarto format with only eight pages. Ultra appeared in February in a nice new quarto format complete with illustrations. Futurian Observer, presenting its version of the news and preaching the cause of the local club, rounded off the picture. We were all justifiably proud with our mags.

In the second quarter of 1940, there were some more startling changes. Vol dropped Luna and brought out a new one. Cosmos. Now, in looking for copy, he stumbled on one of the periodic storms-in-a-teacup that have continuously dotted fan progress and dressed it up into a full scale feud between Eric and me. He reported it as the event of the year. This was moonshine. We certainly had spat words at each other, but both regarded the whole thing as a private disagreement. Castellari was still on the best of terms with Eric, and I still managed to get along with Ted Russell. No word of the disagreement appeared in either Ultra or Obs. Both Eric and I wrote to Vol to deny the report.

The outcome of it all was that Cosmos started out under a cloud. Vol had intended it to be a letter mag in the tradition of the American Imagination but never managed to dispel the suspicion that he had some deeper motive. There certainly was a need for a magazine of this type to let Australian fans get to know each other better. Vol's slick journalism and good natured digs made Eric and I overlook the earlier mistake, but we never quite relaxed when writing for him.

Cosmos started out as a tri-weekly, reduced itself to a two page bi-weekly and finally blossomed out into a "Luna-ised" version with anything up to sixteen or so pages. It didn't stick to any set editorial policy (in fact it even changed editors for a couple of weeks!) despite periodic statements by Vol. Cosmos had a rather unique reputation amongst the Sydney fans. It was the only fan publication that successfully managed to tread on the toes of everybody.

It was about the middle of the year we saw Austra Fantasy, the Melbourne fan magazine. Warwick Hockley, its editor, was unknown to any of us and we were very surprised when we first heard about it. The first issue, a small carbon-copied one with an undisclosed circulation. Wog, as Warwick was then known to us, never did let on how many he distributed. It had the usual fan fiction, articles and news. We were very enthusiastic, mainly because it opened up a new field of fan activity. The fact that it was sloppy in comparison with the Sydney publications was discreetly overlooked. When the wheel turned and some Sydney mags were sloppy in comparison with his, Wog was equally discreet in overlooking our shortcomings. The enthusiasm in Wog's

letters made us realise we had located a fan of the most active type. Being outside the centre of fan activity didn't affect Austra Fantasy very much. Wog suffered the usual difficulty of any fan editor in getting material at first, but gradually he managed to get a backlog of both articles and fiction. Once he had this, he was in a position to demand a certain standard from his contributors. This in turn made the contributors spend more time in polishing their material and the whole magazine improved in quality.

Austra Fantasy will always be remembered for its climb to the top of the fan popularity ladder. The second issue appeared in September. It was hektographed. The third issue was dated December and was duplicated with the usual black on white. The fifth issue was a blaze of color with four or five colored inks being used in the duplicating process. Even the most conservative fan could find little fault in the Melbourne magazine.

In August 1940, six Sydney fans combined their talents to produce Zeus! This was to be the "balanced" magazine, giving equal prominence to both fan and professional activities. The first issue was a sixteen page one, and immediately threw out a strong challenge to the leading magazine of the day, Eric Russell's Ultra. However, the fact that it had six very interested fans on the editorial committee proved a hindrance rather than a help. Zeus! had the unusual experience of having no less than two second issues! Two of the editors brought out an issue which was duplicated and immediately dubbed "official", and another two came out with their version, which was hektographed, and dubbed "pseudo". This state of affairs existed until the fourth issue when the "psuedo" folded up and its editors assisted with the official version, although they never actually came back on to the editorial staff.

The final publishing venture of the year was again from Melbourne when Wog Hockley produced his Melbourne Bulletin. This was an "all sorts" with no set policy or publishing date. When some fan in Sydney became frantic with worry over the impending collapse of something or other, then he generally dashed a short article or letter to Wog to see if anyone else was losing sleep.

Ultra continued to appear on a bi-monthly basis all through 1940 and was recognised as being Australia's No. 1 fan publication. It was duplicated from February onwards. Many of the best known fans had their first published works in Eric's magazine. Chas. Mustchin wrote an article that ran for three issues, Colin Roden submitted the first of his dry, humorous stories, Bruce Sawyer, under his pen-name of L. Vague De Damp, appeared as both artist and author, and David Evars and Wog Hockley, and others also contributed. In addition to the better known fans such as Vol Molesworth and Ralph Smith developed their talents under the watchful eye of Editor Russell and before the critical audience that constituted Ultra's readers. The anniversary issue in October ran to thirty odd pages and presented material from just about every well known fan.

By the beginning of 1941, American and British fandom had realised that Australian fan publications were here to stay. The encour-

aging but condescending reviews that appeared in overseas publications turned to unqualified praise as the tiny Australian fan community continued to expand and improve their magazines. The regular Futurian Observer showed we had stability, the controversial Cosmos showed we were much the same as fans in the rest of the world, whilst the bigger magazines, particularly Ultra, but also Austra Fantasy and Zeus! showed we aspired to greater and higher things. Melbourne Bulletin hadn't made any impression, but it was later to fill the gap between Futurian Observer and Cosmos.

Time out for an explanation. As I said before, I don't want to buy into any fights, but it has always been my contention that the reason that the fans produce these magazines was for the satisfaction of sitting on the editorial board (if such existed) and having some say in the production. I do not believe power was the prime motive. Rather I'd say a desire for recognition, an outlet for energy, but mainly a great big hunk of egoboo. It was the fun of being an editor, rather than the lust for being dictator, that started these magazines going and the pride in the work turned out, that kept them going.

The first half of 1941 opened up very well. Ultra developed a style that set the standard for the rest of Australia. Zeus! came through its difficulties and under the capable editorship of Ron Levy and Bert Castellari started to concentrate on fan fiction. Noel Dwyer and David Evans contributed the outstanding items of a serious nature, whilst Bruce Sawyer, under his tag of L. Vague De Damp gave us some good belly laughs besides deeping the egos of the would-be great in a suitably deflated condition. Futurian Observer had a change when Ron Levy replaced me on the staff and it became "irregular" instead of bi-monthly. Vol Molesworth seemed to be in doubt and after attempting a new venture called Telefan, abandoned the publishing field altogether. In Melbourne, Wog Hockley quietly but systematically improved Austra Fantasy besides turning out Melbourne Bulletin.

Don Tuck of Hobart had been known to us all for some time, and had contributed to both Sydney and Melbourne magazines. We all knew Don was an enthusiastic collector, but nobody ever thought he had plans for entering the publishing side. Therefore, it was with very great surprise that it was learnt in Sydney that Don, with the assistance of several of the Hobart readers, had plans for a magazine. Within a week of the news reaching Sydney, Don's magazine Profan had turned up. The speed and efficiency of the Tasmanians quite took our breath away even though we learnt that Wog Hockley had been helping in an advisory capacity. The first issue was favorably recieved everywhere.

Profan - meaning "pro" and "fan", not "for fan" - lasted three issues and featured the usual articles and fiction. Coming into the field at the time of so many other fan magazines, Don had difficulty in getting good material. He kept at the mainlanders however, till he recieved his share of the quality efforts being turned out at the time. Each issue was an improvement on the last, so it is difficult to see just where Profan would have ended up if it hadn't been for the war cutting short its career. As it was, Don and his Hobart Helpers did a great job under the circumstances.



The highwater mark of fan publishing in Australia occurred during the second half of 1941. The necessary "firm base" had been provided by the comparative newcomer, Colin Roden, who taught us older fans a thing or two with his Science And Fantasy Fan Reporter which appeared as a regular weekly for 34 weeks - and never missed an issue! He presented views on both fan and professional matters in such a way that even the most touchy couldn't take offence. He "scooped" all the other magazines in such a gentlemanly way that the other editors actually enjoyed seeing the news appear first in Colin's magazine.

The second anniversary of Ultra appeared in October with fifty pages, including printed inserts. As with the first anniversary issue just about every fan in Australia was represented but the improvement in quality of the material made this the show-piece of Australian fandom. Everyone expected the effort would exhaust the Russell brothers, but the December issue appeared, although late, and showed the dependable team would still set the standard.

Austra Fantasy appeared on an irregular schedule, but roughly quarterly. Wog, practically alone in Melbourne, was doing a tremendous job and every issue was ablaze of colour. His artwork was undoubtedly the best in Australia. Artists Ralph Smith, Bruce Sawyer and Ted Russell all submitted their best work to Wog, and he certainly showed it to an advantage. Melbourne Bulletin was overshadowed by its bigger companion, but was still widely read and enjoyed.

Zeus! aimed at the fan fiction market all through 1941. However, it did blot its copybook by printing the FSS minutes. Both editors had resigned from the FSS, and it was in particularly bad taste to dig into the muddled and murky past of that organization to find copy. (An odd aspect of this incident was that active Futurian Vol Molesworth called for action against Ron Levy and Bert Castellari, yet continued to support them with material. Ex-Futurian Foundation Director myself, I refused to contribute any material for Zeus!, but maintained the most cordial relations with both editors.) Zeus! was at its best during the later part of 1941.

Futurian Observer, after a long absence, came back to the fold. The editorial attitude also went through a dramatic change. Instead of being "anti-fandom" in outlook, Ron Levy and Bert Castellari jumped on the bandwagon of cooperation and supported the Third Sydney Science Fiction Conference in the Southern Hemisphere. It was, however, still very anti-FSS. The Hobart magazine, Profan, was finding its feet and a place for itself in the scheme of things.

Then came Pearl Harbour. The entry of Japan into the war destroyed Australian fandom and with it, fan publishing. There was a sense of anti-climax in the manner in which one fan publication after the other went in closing down its activities. Within a couple of months, Ultra, Futurian Observer, Austra Fantasy, Zeus!, Melbourne Bulletin, Science And Fantasy Fan Reporter and Profan were nothing more than pleasant memories. It was so sudden. It just didn't seem right.

In summing up, the effects of the fan publications had a tremendous affect on the expansion of Australian fandom. They made mistakes

and lots of them. However, they were brought out for personal enjoyment and the enthusiasm of all concerned should make even the most critical observers view them with tolerance. They contributed a vital part to that youthful period we now call pre-war fandom.

W. D. Veney

Reprinted from Etherline, number 46, dated 18/20 March 1955. Permission to reprint was given by Mervyn Binns, indirectly through Leigh Edmonds, present editor of Etherline II.

= = = = = SOME COMMENTS = = = = =

When I first read this article, I felt that it would be perfect for a reprint. It is fanhistory. It is concerned with fanzines. And it is by one of the people involved. But more than anything else, the author still had the felling of wonder, though the article was first printed 14 years after the events. It takes a pleasant outlook to write an article on history and make it easy reading.

Getting permission to use the article was a little harder than normal. Etherline had folded in 1958, with its 100th issue. Ten years is a long time as fans go. I used the last available addresses I had for W. D. Veney, Mervyn Binns then publisher, and Ian Crozier then editor. I didn't hear from any of them and feared for the worst. Then I received an aerogram from Leigh Edmonds, who is now publishing a revived Etherline. Mervyn Binns had contacted him and given him my letter. This is the fourth time I have been able to contact fans from addresses more than ten years old. Ghu does indeed look after young neofans.

Etherline was a newszine, bi-weekly and quite good in its own right. I have the first 100 issues, and the 100th says that it is the last. But I've read several times that there were 101 issues, so I have another riddle to solve. I was quite surprised that Ed Cox, in a recent letter, had not heard of it. I wonder how many other readers also aren't aware of it? It seems hard to believe that a fanzine could have a 100 issues and still not be known by an ardent collector.

But that is exactly why I wanted to publish a fan history zine. There are many such articles, a few on the various fandoms outside the United States. By gathering them together, you get a very good idea of a fandom world-wide, enthusiastic, constructive and many many years old. I now have articles on the birth and early years of fandom in every country but England. While they wouldn't make a book, there is enough for a long chapter on each country.

There is also another history of early Australia fandom, but it's written in a dry serious tone, much like a school book. But I don't want to detract from its value for it offers much that this article doesn't. AN OUTLINE HISTORY OF AUSTRALIAN FANDOM I, (1935 - 40) by Vol Molesworth, published January 1953 by the Australian Fantasy Foundation, Sydney, Australia. (Was there ever a II?) It is a 26 page printed volume, very well made. Vol Molesworth was also with the fandom when it started and well qualified to write a history. Further he starts out before Veney did, with a description of the Science Fiction League Chapter in Sydney in 1935. Amazing in a way. There was a fan group in Australia 33 years ago, only five years after our first paleo-fandom started, and people are still surprised to see a fanzine from Australia.

bhp

# ONE MAN'S FANDOM

BY

JOHN BERRY

## 2. THE BEST OF FRIENDS MUST.....

After three years as a hyper-active member of Irish Fandom, I'd built up a reputation as a humorist, and had appeared in many fanzines both in the British Isles and in America.

My very first article appeared in HYPHEN. After visiting Oblique House at 170 Upper Newtownards Road, Belfast (the one-time headquarters of Irish Fandom) and imbibing the wonderful fannish atmosphere, I wrote an article summing it all up. I used exaggeration and created illusions, and I was embarrassed with it, but on my third visit I shyly handed it to Willis before I scuttled home.

When I called again the following Sunday, Walt Willis met me with a beaming smile. He explained that my article was really good, and that he was accepting it for HYPHEN. I couldn't believe him, because even with my limited experience of fandom I had noted in reviews in prozines that HYPHEN was always rated the number ONE fanzine. I thought perhaps Willis was trying to be kind, but sure enough he did publish it, giving it the clever title COMING UP FOR THE THIRD TIME.

Within a few weeks other faneds in England started to ask me for material, foremost amongst these being TRIODE and ORION. I was flattered, and found it easy to comply with their requests. I chose as my subject the members of Irish Fandom, their conversations, thoughts, activities, personalities and eccentricities. If they didn't have eccentricities, I manufactured them.

Gradually I accumulated almost 90 stories about Irish Fandom. (I've given a check-list at the end of this chapter.) They were very popular with most fans although one or two reviewers didn't like them. I think they began to haunt Willis and Co. too, because I used to sit entranced at every meeting, my pencil poised, quickly noting every casual remark which seemed to me worthy of developing into a plot. I recall that often one of them would make a factual remark about an in-

cident about themselves, perhaps exaggerating slightly to emphasize the point, and I would scribble like mad, grinning wolfishly, muttering "That'll take me at least 5000 words to describe." To give an idea of the potency of my presence, I was being given a lift to James White's house by Willis, and he grinded his gears whilst changing down and he muttered, "Hell, that's another Berry article." The point I'm really trying to make in my subtle manner is that in all my Irish Fandom stories there was always a grain of truth; sometimes they were very factual; sometimes I embroidered on one little fact like mad. Arthur Thomson put it rather well. He and his wife Olive visited Irish Fandom for two weeks during the summer of 1957. I wrote about the visit in my THE THOMSON SAGA, and he wrote to me subsequently and explained the rather strange phenomena that had overtaken him. He said that whilst reading THE THOMSON SAGA it seemed to him that the whole thing was one long fairy story but he had to admit it was all perfectly true and it had happened.

I shall always remember the Robert Heinlein affair as an example of how one little fact eventually became a long complicated story.

Heinlein had promised to visit Oblique House. This was in 1956. Walt Willis clipped the private hedge and cut the grass, and we were all dressed in our best clothes. Heinlein didn't come, however, and sent a telegram of apology. George Charters, a prozine collector of distinction, and a keen Heinlein fan was terribly disappointed, and it occurred to me that it would make a wonderful story to have a member of Irish Fandom impersonate Heinlein and be introduced to George, whom I had previously written-up as being venerable and almost blind.

Madeleine Willis, to whom I confided the plot, was extremely helpful with clever suggestions.

I raced home, and worked until the next morning, completely through the night, writing the story. The more I wrote the more I became enthusiastic because I reckoned it was a masterpiece. I felt it started off well and grew better as complications in plottage ensued. Unfortunately, I got to a high spot in the story and couldn't figure out a suitable ending.

This time I was proud to show Willis the manuscript. He, and the others, laughed like mad, hysterically, I should say. Tears ran down their faces. Willis said he wanted it for HYPHEN, and promised to give it a suitable conclusion, which he did admirably. It appeared in HYPHEN no 16 (August 1956) as TWILIGHT OF THE GHODS, superbly illustrated by ATOM. I must confess I was rather shaken to see that Willis had typed above the title, "based on a plot suggested by Madeleine and Walt Willis". The plot was entirely my idea, and I've explained that Madeleine and I developed it, and that Walt had given it a snanny ending and titled it.

Most of you have probably never read TWILIGHT OF THE GHODS. After all, it was published twelve years ago. Excuse my nostalgia, but I'd like to quote a page of it .... the situation is that Heinlein is due to arrive at Oblique House at any moment - George Charters has asked to be the butler, thinking that to serve Robert Heinlein in this way would be a true fannish climax for him, and a token of his appreciation of the skills of this masterful writer:



I felt quite proud when I saw George the following night. He opened the door majestically to my ring, and I nearly collapsed in the airlock at the sight of him. He looked like a penguin, his remaining silver locks brushed back carefully over his pate.

"Welcome to Oblique House, sir," he said, addressing the hallstand.

"It's me, George," I hissed.

It hit him like a physical blow. "Third time tonight," he complained. "How do I look?"

"I gotta hand it to you," I cringed, pushing him gently out of the way as I passed. I liked his red waistcoat and buckled shoes ... I hoped Heinlein would.

As I entered the drawing room, and noted the turn-out of our members, I felt this was the BIG TIME. Willis tapped his cigar ash into the roaring fireplace and Madeleine was handing out port wine.

Heck.

I crossed to the French Windows and drew aside the curtains to see if our visitor was coming. I saw an unfamiliar figure flitting furtively up the path. I shouted excitedly.

"Hey, Walt. Here comes Heinlein with a flat cap and a sack over his shoulder."

Walt rushed over. "Fool," he gritted. "That's the postman."

Gripping the man by the bagstrap, he pulled him through the window.

"Evening," whispered the postman. "Just as I was leaving the GPO this telegram came for you, so I thought I may as well bring the mornings' mail with me." He dumped a pile of letters on the carpet and dived back through the window.

Walt, with an air of foreboding, opened the envelope... read the telegram ... screwed up his eyes, looked at us sorrowfully.

"Heinlein is not coming. His aeroplane got all mixed up.. He was taken to Dublin by mistake."

We groaned. It was a great disappointment, right enough.

The door opened to reveal George leaning against the wall.

"He should be here soon," he croaked. "Oh, this is the greatest day of my life," and so saying the loveable old sage clawed his way out again.

Madeleine, the really sentimental one amongst us, dried her eyes.

"How can we break the news to George?" she sniffed.

"Poor old George," agreed Sadie, "it'll surely break his heart."

Walt leaped to his feet, that look of bliss on his face revealing that his genius for improvisation had again reached the heights.

"We've made so many preparations it's a shame to waste them all ... and we don't have to," he explained. "Let's pretend to George that Heinlein has come. George is so short-sighted he won't be able to tell. It'll be worth it, just to see a flicker of happiness in his bloodshot eyes."

"Who's going to be Heinlein?" asked James White, practical as ever.

"Me," gritted Walt. "My visit to the USA in 1952 will stand me well as far as the accent is concerned. I have a fedora upstairs. If I also put on my new coat and hang a camera around my neck and have a couple of flashy suitcases and a loud tie, and ring the front door bell, he'll be completely taken in."

Spontaneous applause greeted this inspiration of Walt's. Was it going to be his greatest triumph?

*fff*

*fff*

*fff*

An AMAZING review of TWILIGHT OF THE GHODS said it was "a lengthy epic of madness and merriment," and that reminds me, young fans nowadays cannot appreciate the thrill of seeing their fanzines or their stories being reviewed in the prozines. I don't get all the science fiction prozines published at present, but as far as I know it is several years since genuine fanzine reviews were featured by such perceptive gentlefen as Walt Willis and Bob Bloch.

These professional reviews are sadly missed, I feel for two reasons: a. Fanzine reviews were the means of introducing science fiction enthusiasts, who knew nothing about fandom to fanzines (this was my initiation); and b. Faneds and fanwriters received knowledgeable encouragement from comprehensive reviews in prozines such as AMAZING, NEBULA, BRITISH SCIENCE FICTION MAGAZINE, THE ORIGINAL SCIENCE FICTION MAGAZINE, BRITISH SPACE FICTION MAGAZINE, FANTASTIC UNIVERSE, INAGINATION, etc.

How could any fan fail to be enraptured with comments such as Bob Bloch wrote about me in his IMAGINATION review columns? ....

"John Berry is brightening up the fannish scene ..."

"John Berry fans will find another juicy morsal ..."

"John Berry is ripe ..."

"The quantity of his products is amazing, and even more amazing is the quality ..."

"I wonder if there are any John Berry completists in fandom; that is people who make a point of collecting everything he writes? Or doesn't anyone live in a 27-room house? Might be worth making the move ..."

These kind and flattering words inspired me, as probably they were meant to do, and encouragement of this calibre would certainly give new incentive and inspiration to the young faneds and writers of today.

Over fifty of my stories were reviewed in prozines between 1956 and 1959, and I became an even more prolific writer. I had the ability to sit down at my typewriter (the one motivated by two tins of baked beans as a gravity feed) and rattle off a story immediately. My mind was bursting with ideas, and I've admitted that a lot of them I garnered from Irish Fandom meetings. It was a very fruitful period. I began to top polls as the Number One fannish writer, and in 1959 was voted Number One Fan Face. I couldn't believe this sudden success - faneds all over America were asking me for material, and I was able to saturate the market.

And then one day, early in 1959, a chilling thought struck me ...

I was writing stories like mad, many of them based on Irish Fandom happenings ... Walt Willis and Bob Shaw were thinking up superb titles for me, such as HIGH, WIDE AND TRANSOM ... SWEATING IN EVERY EXTEMPORE ... SHILL SHOCK ... ROBIN HOODLUMS ... THIS GOON FOR HIRE, etc.... Arthur Thomson was automatically illustrating my stories with brilliant skill and a rare instinctive "feel" of the characters and situations I created.

It suddenly occurred to me that I was getting extensive egoboo for stories which, although written by me, were illustrated by ATOM and titled by Shaw or Willis. And some of the titles and illustrations made some of my moderate stories appear pretty good.

This really shook me and I thought in my naive way that although I had only just thought of it, it quite possibly had occurred to the others long ago but they had been too kind to tell me that their efforts had been noteable in whatever success I had attained as a writer.

Principally it was this fact which made me decide that I would gradually become a "hermit" fan and rely on my own individual efforts. It became sort of a personal challenge to me to see if, out of contact with all the inspiration to be found at Oblique House, I could maintain my prolific output and not lower the fannish standards of the contents.

It was a great sacrifice to leave the acknowledged Mecca of Fandom - to have to live without the magnificent fannish spirit to be gained from that so fannish atmosphere ... to miss ghoddminton and

So ... gradually ... without saying a word to anyone ... I eased myself out of Irish Fandom ....

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	Flight of Fancy	1963
	The Quay Message	1964
CHAOS	I Remember Willis	1964
DETROIT IRON	Doubloon Cross (R)	1963
EXITUS	Berry's Universal Budgerigars (R)(T)	1964
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LES SPINGE	The Thespian Caper	1965
LRAEH	Bob and the Typewriter (R)(T)	1960
METROFAN	Shure to Ployes	1958
METROFEN	Nightlife of the Ghods	1959
NOW AND THEN	Shirt to Please Wizard of Woz	1955 1956
NOVA	A Little Learning (R)(T)	1959
NEXUS	An Extraordinary Meeting of Irish Fandom	1964
ORION	The Original Berry Rings the Bell Labouring Vein Monroe Doctorin' Age Before Dis Honour	1955 1955 1955 1956 1956
OOPSLA	Berry's Universal Budgerigars Vicious Cycle Cuffed in the Fray Bob and the Typewriter (R) Aversion to Type Egoboo Brummel The Last Meeting	1955 1956 1957 1957 1957 1958 1959
OUTRE	Museum Piece	1956
PHOENIX	Irish Fandom Run Down	1961
POT POURRI	Berry's Universal Buderigars (R) Egoboo Brummel (R) Museum Piece (R) An Extraordinary Meeting of Irish Fandom (R) The Thespian Caper (R) The Original (R)	1962 1962 1963 1965 1966 1966
QUIP	The Wails of IF (R)	1966
REVOLTING DEVELOPMENT	Braun'd Off	1963
SCIENCE FICTION FORUM	En Grav Affäir ((Rust in Peace)) (R)(T)	1967
SMOKE	The Wails of IF	1960
SHANGRI L'AFFAIRS	Love All	1962
TRIODE	Arrested Development Coup de Grass Last Resort Misguided Missile	1955 1956 1956 1960







# LETTERS

FORREST J. ACKERMAN

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I edited the first 2 issues of THE METEOR. That was about 1930, as I recall. They were the organ of the Boys' Scientifiction Club(not Boy's Science Club) and after that James H. Nicholson (now President of American International Pictures) took over when the club, under his presidency, became the Junior Scientific Association. All I can recall about the two issues I edited is that I presented a facsimile of Edmond Hamilton's autograph in one issue and Ray Cummings's in the other. Those fabulous hectographed sheets should be somewhere still in my world but where in the world only Piser cd probably find now! Also, COSMIC TALES QUARTERLY exists, if only in my mind - I can still remember my little carbon-copied copy, which (again) shd be somewhere in the Ackermansion. Ditto GUESTS OF THE EARTH (I have a feeling I wrote an Introduction to it.)

I cd supply you the rarities of all rarities - THE TIME TRAVELLER SCIENCE FICTION DIGEST, FANTASY MAGAZINE, FANTASY FAN, FUTURIA FANTASIA, VOM, James Blish's PLANETEER, but, unless you are independently wealthy, I seriously doubt you cd afford them. These have now become collectors' items which primarily only Universities and libraries can afford. Some of the VOM's I cd let go of for \$5 or so apiece but the Bradbury zines, for instance, up in value every time you turn around and currently command \$50 - \$75 apiece.

JOHN McCALLUM

---

Many thanks for AMPHIPOXI II:2, which arrived yesterday. I was especially glad to see the item by Juanita Coulson; I have subscribed to YANDRO for the last few years but didn't know of their beginnings. And of course, John Berry is always worth reading.

In the item you reprinted I am sorry that you didn't mention that Dave McDaniel edited RURITANIA; probably you had it on stencil before getting my note. Also, John Koning's name is Koning, not Konig, as you have it; he is of Dutch, not German descent. (Something to watch for when you are in Amsterdam. The Hollanders are sensative about being mistaken for Germans. I know, I have several Dutch friends and have made the mistake.)

Your estimate of the number of Diplomacy publications is, I think a considerable underestimate. My guess is that, including those that publish only variant games, e. g. Economic Diplomacy, there are about 350 zines published a year. 1966 was the year of the big increase. There have been new zines this year, of course, but only about enough to counterbalance those folding. And nowadays 10 pages per issue is more or less standard. There are those who have less and occasional short issues of those that usually run to 10 pages. But on the other side there are zines like EREHWON which regularly run to 18 or 20 pages. So I think 10 is a fair average.

# HARRY WARNER, JR. \_\_\_\_\_

The material about EISFA and YANDRO will be enormously helpful to me, if I actually begin to write the second volume of the fan history, for obviously this is one of the fanzines that absolutely must get a lot of attention in any consideration of what happened in the 1950's. Isn't it odd, how many long-lived, high-quality fanzines start out in the most unassuming way and gradually change into their ultimate form? GRUE and CRY are two other examples that come instantly to mind.

I'm glad to see someone else challenging SCIENCE FICTION TIMES' claim to continuity. I don't know exactly where you would draw the line that separates a continuously alive fanzine from one that only pretends to have been an entity all along. But I can't think of any single attribute possessed by SCIENCE FICTION TIMES that would entitle it to make the claim, after so many suspensions of publication, change of name, change of editor and change of policy. If SCIENCE FICTION TIMES' claim to long age as a fanzine is justified, then it still isn't the oldest fanzine still appearing, because THE FANTASY AMATEUR would have the precedence. THE FANTASY AMATEUR has had more changes of editorship than SCIENCE FICTION TIMES but it has never failed to come out three or four times a year.

HORIZONS' last missed issue must have been early in 1944. I had a bad case of intestinal flu for most of December, 1943, which kept me off my job for three weeks and prevented me from publishing. I can't remember offhand if FAPA mailings then appeared a month before or a month after their present schedule, but it must have been whatever mailing came after December that HORIZONS missed. Some day, I'll have to try and draw up a complete tally of HORIZONS' publication history, because Bill Evans insists that I've made a numbering mistake somewhere along the line and as a result, my whole numbers or FAPA numbers may be wrong every issue. I told him that I wasn't going to publish all those issues over again, even if I did find a mistake.

I enjoyed John Berry's article, despite the natural disappointment at the wait ahead before I can learn what has caused his recession from fandom. John is too modest when he fails to find a connection between the near-complete silence from Irish fans and the lack of faanish fanzines today. Irish fandom had a great deal to do with the creation of that faanish fandom whose decline he laments. Now that there's nothing superb to imitate, no goal at which to shoot, it's natural that there shouldn't be many fanzines specializing in fans themselves.

A splendid cover, and I hope that AMPHIPOXI will survive your far away sojourn.

((Harry, I'm still waiting for the first volume of your history. I do hope that Advent does publish it this year, as it is something fandom has long needed. And I've been very curious recently about how you handled the non-American fandoms. It's an important area that has been sadly neglected in all previous works. Your point about the apa O-O's long span of on-schedule issues is a valid one and something I never thought of. You are right though; THE FANTASY AMATEUR is the oldest fanzine still appearing. ))

## BUCK COULSON

---

Incidentally, I just finished reviewing AMPHIPOXI no 1, and I believe I took the name from your misspelled cover. (It looked a bit strange, but fans are liable to use any damnfool name, so I didn't bother to check it.)

Thanks for mentioning that CRY folded with no 173. I knew it was in the 170's somewhere, but I'd forgotten which issue. Now we can quit anytime .... There is still another newszine which has published more issues than YANDRO, however; S F WEEKLY. It hasn't had as long a publication in terms of years, but there are still a few fanzines around that were being published when I entered fandom. PULP ERA, I believe, continues the numbering system of the Hickman mags; under one title or another Lynn has been publishing for longer than we have. Also STEFANTASY is older in years than YANDRO. I suppose some of the other FAPA and SAPS mags might be older than YANDRO; I don't know.

I agree with Berry on the lack of humor, but what is the editor going to do? You have all the old EISFAs and YANDROs; you know the proportion of humor in those early issues. (Inept at times, but still humor.)

But 90% of that humor was by Thomas Stratton, and he's turned pro. James Adams has practically retired. We've tried replacements. Bob Leman (our first choice) won't send anything. Tucker is concentrating on FAPA-oriented material. George Scithers can write lovely humor, but only does it once every five years or so. We get material from John Berry maybe once a year. Willis is gafia (not that he ever did anything for us anyway). Reviews have taken over the mag, and there is a limited amount of humor that one can get into a book or fanzine review (unless the book is "Treasure of the Black Falcon").

## RICK SNEARY

---

It so happens that I am working on an index, in a very hap-hazard style. While talking with other ISL Directors a couple years back, one idea for a useful project was reprinting the good articles that either are long out of print or never saw wide enough circulation ... It occured to me that a lot of BNFs have written for little known fanzines, and their works are all but lost ... Also, as you point out, most collectors don't know what special issues to look for. What would be useful would be a bibliography of what people had written. Something that almost no fan could tell you about even his own stuff. Thus I decided to start making a Fanzine Writers Index.

My system is this: First I make a file card for the fanzine being indexed. Zine name, and editor on top line. Then, one line per issue I list number, date, number of printed-on pages, means of repro. Apa name if a Apa-zine, and name of cover artist if any.

Next I go through and transfer onto 3x5's, info on each writer who appears in the issue, to any measurable extent. The 3x5's have fans name; cross reference of pen names; and city or State, at top. I then list the items title, page count, fanzine name and number/date.

(( Rick Sneary cont.))

decimal code number(s), and date. When a 3x5 is full, I transferr it to a lose-leaf notebook, in roughly alphabetical order. I do not list exterior art, unless it is a comic strip story, etc. I do list letters of comment, in most cases. At present I have something like 1000 names, but most with only four or five entries. I've only acouple of names that fill full pages in folder. This do to afore mentioned hap-hazardness of work, and the fact that while I've been at it for over two years, I may go months without doing anything, and am not even able to keep up with the influx. To put some order into it, I'm trying to go back and work right through the main file -- but I'm only up to BHISMILLAH!, with three times the number of cards after it.

When I started, I realised it would be usefull when looking at the author's list to have some idea what the material was about. A few key words would help, but I thought of the number of decimal classification systems I have seen, and desided to set one up on fanzine material. It was a good idea but got away from me. The "key" now runs to 30 pages, with some classes not filled ... A number of classes go down to four decimal points, which is too much -- but a few go to five!

Basically I broke everything into nine major groups. (1) Editorials and LoC; (2) News & Polls; (3) Organization and Project Reports; (4) Fiction and Poetry; (5) Information and Opinion Articles; (6) Science and Fact Articles; (7) Convention & Travel Reports; (8) Histories and Biographies; (9) Reviews. Not all of those are sub-devided into a full nine parts, and some are over crowded. For example, 5.8 is Opinion articles on the Fan and Pro World. This should have been 5.7 and 5.8, as it is overly used, and requires too much fine pointing where as some others are barely used. That is the trouble with setting them up ... you don't know how it will run. -- My real madness has been to try and use this to set up subject matter listings. I have several hundred 3x5's with code number and title, and a listing of the items covering that subject. Sometimes it is easy to label, sometimes it is hard. And I don't know if it will ever be used. -- I have thought of publishing the decimal index key, at least in part, but I don't know if enough others are interested to make it worth the trouble.

I also indexed the first 39 issues of SHANGRI-LA'AFFAIRS, but never found a publisher ... and lost my two spare copies to fans who wouldn't return them.

I don't expect my writer's index will ever be of any use. It can't be published, as it is too vast even now, while being too scatchy to be of any use. But I work at it from time to time ... and it keeps me from doing nothing. So, you and Piser are not the only ones that suffer from madness.

Oh yes. Art Rapp is talking about indexing the first 50 SAPS mailings ... but he expects to take a couple of years, and is missing a couple of the mailings.

(( Darn. I wish I could have talked to you a year ago, Rick. Some of your hard work would now be published. The writer's index is certainly going to be used, unless it is ever lost. Because ~~tha~~ most useful part of any index of fandom is tracing the development of personalities and the previous writings of fans and fans turned pro. Doing a biography or critical study of a writer requires knowledge of his previous writings. And as you mention, many of these may be in ob-

((Rick Sneary cont.))

scure fanzines. No, such an index is perhaps the most single useful type of work that can come from indexing. An index like this is almost priceless to anyone making a serious study of one particular fan, ex-fan, or fan turned pro.

I have included a few pages on my own indexing efforts to show how I am tackling the problem. But like yours, mine is many years from completion. It does have some advantages, and I have listed them. Perhaps the most significant thing is that so many of us are doing the same type of work. It seems to be such a wasteful duplication.

I didn't know of Art Rapp's effort. I'll have to see that he gets a copy of this fanzine, and also write to him and see if I can help. I do have more than half of the first 50 SAPS mailings and information on all but maybe ten others. Bob Pavlat has also mentioned that he is working on a complete FAPA index, but like the rest of us, has a life to live and can't spend much time on the effort. The best single index of an apa that I have seen is the one by Dave Hulan on SFPA. It is virtually complete and broken into three sections: by mailing; by fan editor; and by fanzine title. The second category also includes some of the articles within the zines.

Another very good apa index is the work on the first 20 OMPA mailings that Joy Clark did in APATHY. She included a short history, a complete list of magazines published in alphabetical order, lists of members and officers, bibliography by member, and a complete mailing index by mailing. Only the last category is weak because, one, it mixes postmailings in with the mailings without designating which is which; and two, lists them all alphabetically within each mailing. But these are minor points and it is a devil of a lot better than anybody else has done. If only it could be updated to include the most recent and probably last mailing, number 50. But of the people who have complete mailings (I am the only one that I know for sure), no one is doing anything.

And what about the other apas that desperately want work done on them? Apa L should be easy for somebody on the West Coast. I wasn't even there and still have all but perhaps 10 of the distributions. All of those are over a 100 and should be easy to find. Apa f cries for work to be done on it. Especially considering the number of pros and semi-pros that are coming from that group. The CULT needs to be done before the zines and members are lost forever. And it seems that some young energetic N3F member should have created a N'APA index by now. But all of this will probably never be done. And all of us cantankerous old loaders who have the zines, don't have the energy or desire.

I really should mention a few of the other works that I know have done apa zine indices. Dan McPhail has been slowly reviewing each of the early FAPA mailings in his zine, PHANTASY PRESS. He goes into deep detail on each fanzine and explains some of the comments that would be meaningless by now, lost forever in the mists of time. Since he is one of the only two fans of the Charter Members still fan publishing (Jack Speer is the other), it is an especially valuable series. One that I had hoped to later reprint for wider circulation. There are other Charter Members who have maintained their contact with fandom, but they must all be considered pros now. (Sam Moskowitz still puts out an occasional fanzine, but with the 10-15 books he has had published, I can't help but think of him as a professional.) Some other names on the list of Charter Members strongly emphasises why an index like yours would be so important to a historian or biographer of science fiction. The ones that I know still active in the field are Edward (Ted) Carnell, David Kyle, Robert W. Lowndes, Robert Madle, Frederick Pohl, Richard Wilson, and Donald A. Wollheim. I believe that H. C. Koenig showed up at a recent Lunacon (EasterCon?); J. M. Rosenblum I think is dead, though recently I've read something concerning him; Julius Schwartz I do not have any current knowledge of; James Taursia has slipped into the Glades of Gafia. The others I know absolutely nothing about: John V. Baltadonis, John B. Michel, Alex Osheroff, Robert G. Thompson, "Vodoso", Olon F. Wiggins, and Thomas Whiteside.

But say you wanted to do a study on the editorial work of Ted Carnell, who has had almost as much influence on the field as John W. Campbell, Jr. With a Sneary index, you go back and find that he was editing NOVAE TERRAE in 1938 and THE BULLETIN OF THE BRITISH INTERPLANETARY SOCIETY in 1937. Ted Carnell is important, very important, to the field. But as you mentioned some of his best stuff is where nobody even realises it exists and most fans will never see. I consider myself extremely lucky to have many copies of both these magazines, though it is unlikely that even I will ever have complete runs of either.

((Rick Sneary cont.))

I was talking about other serious work done on apas. So back to the subject and staying on FAPA, there is the very fine membership lists of FAPA that Ron Ellick did in LAREAN #9. (He lists 29 additional Charter Members that are not on my copy of the first mailing. But this is another area needing more work. I think he must have considered the first 50 members as Charter Members, and not just those who were members at the time of the first mailing.) His membership list is the best I've seen on any organization in fandom and should serve as the model for any future studies.

In SAPS, Walter Coslet made an index that assigned a continuous number sequence to the mailings. Coslet did the first twelve mailings and then Dick Eney picked up and continued the index on to mailing #34. Eney also continued the cumulative numbering system, an idea that I heartily approve of and discuss in more detail elsewhere.

Rick, it is interesting to note that you showed up in both FAPA and SAPS at the end of 1947. In fact, in the first SAPS mailing, it says "----- ((name unknown)), rejected, carbon-copied, Sneary". What was the story behind this? I hope I'm not embarrassing you. I'm sorry if I am.

My own way of handling apas is to Xerox every item I find and put it into a notebook on that particular apa. This way, all the information is together, and I can punch holes and make marginal notes without ruining a fanzine. Or having to have scattered files. If I get extra O-Os or a complete mailing and extra O-O, the O-O also goes into the notebook on the apa. It is not the best system. It is expensive for the Xeroxing, and it gives you information in a dozen different formats, none of which ever seems adequate. But it's the only way I use right now, until I complete my other work. Then making apa indices will be an easy and minor library run.

It bothers me very much that all of your work has been treated so badly. Let me offer this to you: I will pay to have your copies of the SHAGGY index and the Sneary Classification System Xeroxed; then you can send me copies without endangering your own; I will stencil them, run off a couple of hundred copies, send them to you for distribution in whatever zine you want; I will benefit from having all the additional information, you will have your hard work in a form for prosperity and well deserved egoboo, and fandom will at least, have a start on an adequate index to fanzines and a method of dealing with them. This is a serious offer. Stenciling is not that hard or time consuming, and I consider your work very important.

I really shouldn't make my comments longer than the letter that they follow. But most of these comments were to be included in a future article that now, most likely, won't ever appear. I am very interested in any comments other readers have or any other work-in-progress that can in any manner, be assisted. I will help in any way I can. My postponing AMPHIPOXI is due to lack of time, not interest or enthusiasm.))

DICK FLINCHBAUGH

---

Ohdamnya! You mentioned the GOON GOES WEST but didn't give the address. I sent to Elinor Busby -- hope that's the right place.

Anyway, enclosed is an illo which I hope you can electrostencil into the next issue -- mainly because I'd like to get the next issue and read the secrets why John Berry became inactive.

And a suggestion -- how about reproducing some old fanzine covers -- possibly photographing four to a page. It would be interesting to see - oh, an early Adkins cover or an early Gaughan or something along that line. How about it?

(( You went to the right place and should now have read your copy of the GOON. How was it?

And thank you kind sir, for the illo. As you probably noticed, it graces this issue's cover.

The idea of reprinting early fanzines by offset photography had been worked on and was in the execution stage when ... Unfortunately, read that both ways. Perhaps some other fanzine or fan art lover will do something more constructive in the future. It is a good idea.))



# SAM MOSKOWITZ

---

Too bad you are going off to Europe and have to give up that excellent idea of a serious fan magazine about fan magazines. I published two brief issues of FANTASY REVIEW back in 1938, a fan magazine that had intentions along the line of yours.

I have additional evidence that reinforces that there was at least a COSMIC STORIES, from an old-time Cleveland fan who was a close friend of Jerry Siegel and even wrote several Superman continuities for him back at the beginning. I never saw one and I know of no one else who has. They were carbon-copied. Hugh Langley was Jerry Siegel and his pamphlet was mimeographed for him by Carl Swanson of The Swanson Book Co., Washborn, North Dakota, who also produced THE METAL GIANTS by Edmond Hamilton for them. They called themselves Comet-Pub. Co., 10411 Colonial Avenue, Cleveland, Ohio. They announced THE TIME-CRUSADERS for 25¢, written by Jerome Siegel and Bernard J. Kenton. This was never produced. I do not own the Hugh Langley booklet. It is very rare. The Hamilton booklet is easier.

There are only four, not six pages in THE PLANETOID. I own a copy. There was supposed to have been a second but the only one I have ever seen is No. 1. I secured it from Clarion Stanberry about 28 years ago. Tucker called himself A. W. Tucker, not "Bob". Price was 3¢ a copy, 25¢ a year; it was on letter press. Number one was dedicated to The International Science Association, publishers of COSMOLOGY and urged fans to join. The issue is composed of very brief items, sometimes only one line long, but is definitely a fan magazine. It is subtitled "For the enlightenment (sic) of weird and science fiction fans --". I spoke to Tucker at the recently completed New York Convention and he does not own a copy. I don't know of anyone but myself who does, though making the claim may bring some to light.

The first announcement of Between Worlds was Page 660 of the December, 1929 Science Wonder Stories. Therefore, that would put its publication date in that year, because the issue, at the latest, would have appeared on November third, as it was published on the third of the preceeding month. It was intended to be the first of a monthly series of classic reprints, but did too poorly. It sold for 50¢ and is not difficult to get. It had no newstand distribution and was sold only through the mail.

Maurice Z. Ingher was technically the editor of the first seven issues of SCIENCE FICTION DIGEST. Conrad H. Ruppert became editor with the eighth issue.

The WPA Printers is the correct name for the pamphlet end of S. F. DIGEST. The pamphlets were advertised as The Science Fiction Library.

The first issue of SCIENCE FICTION has 21, not 20 pages. Number 2 has 23 pages; 20 pages is correct for Number 3. Number 3 is definitely, January, 1933; I'm looking at it as I write this. Number 1 carries no date at all, though it is reasonable to assume it came before November. The second issue was misnumbered Vol I No. 1; Number 4, also undated, has 21 pages, not 20; Number 5, again undated, has 25 pages, not 20.

((Sam Moskowitz cont.))

In 1931, there was a one-page circular announcing the new magazine which had Julius Schwartz's name on it as collecting subscriptions. But this too had Allen Glasser taking care of literary contributions. On the TIME TRAVELER, the first issue had 4 pages, not 6, and was mimeod on one side of the sheet. The second issue had 6 pages and was mimeod. The third issue had 8 pages, not 7 or 17. The fourth issue had 17 pages; the fifth had 13 pages; the sixth had 11 pages; the seventh had 15 pages; the eighth had 7 pages. The ninth issue had 4 printed pages, half letter size, was dated Winter, 1933 and edited by Allen Glasser.

## MICHEL FERON

---

I recieved today your AMPHIPOXI. Many thanks for it, as it's a very, very interesting thing (at least for anyone collecting fanzines -- and I am collecting fanzines). I just hope you'll be able to continue its publication while in Europe ...

If you are still needing some articles, I have something that may interest you: I'm right now working on a fanzine index covering all French (that's French speaking) fanzines. I intend to publish it myself for French fandom, but if you are interested, I could translate it for your AMPHIPOXI. (But this index is not already finished; I still have some inquiries to make ...)

I hope we'll be able to meet during your stay in Europe. I am working in Brussels, so it should not be too difficult. There are also regular club meetings in Liège. Perhaps you could attend one.

((Michel, thank you for your kind offer but I'm afraid that AMPHIPOXI has come and gone. An offer such as this six months ago, might have caused me to drag its existence out. But I am enjoying my stay in Europe too much, and that is changing me. I will be glad to stencil and print it for you, but you would still have to find a fanzine to put it in. Good luck on your fanzine collecting. I will be glad to help you in anyway that I can. And I will answer your letter as soon as I can. I've planned on a trip to Belgium for sometime, but just can't make it until Spring 1969, and then it will be too late to meet you. Damn!

Do translate your fanzine index if you get time. There are still many other fans interested in fanzines and your article will not only be highly desirable, but begged for. Also, I want to tell you that I've enjoyed the issues of EARLY BIRD. And for the readers who have not seen an issue Michel has been doing an excellent series on the history of Belgium fandom and prodom. He has included discussions of fans, fanzines, prozines, authors and the clubs. It is in exceptionally good English, interesting to read and highly recommended to all readers. It is also a good model of what fans in other countries could do, to document their own histories. Finally, it bears out a discovery of mine, embarrassing for me, that there have long been large active groups of fans in Europe and they have done some very fine work.

I would like to attend the club at Liege. Only time is very short right now. I have been able to meet fans in Stockholm, Frankfurt and London. And in every case, they have been what I consider the most rewarding facet of fandom: friendly!

I do hope that somebody will carry on the fine work you and a few others are doing.))

# WALTER WILLIS

---

Thank you for sending me AMPHIPOXI, an act of faith reminiscent of desert tribes who spill their last reserves of water in the sand in the hope of causing rain by sympathetic magic. I'm grateful for that, and I enjoyed the fanzine, but such is my present state of gafia that I doubt if I would have written had we not been so curious as to why John left Irish Fandom. This is a question we tried for years to seek an answer to by such subtle and devious means as calling at John's house and asking "why?" and it seems strange we should have to apply to Colorado. But I guess that's fandom. All I can say is that if you ever get a contribution from a girl called Madeleine Willis, entitled Why I Am Leaving My Husband, please airmail me a copy of the fanzine in which it appears.

I'm sorry about this messy old airletter. It's been so long since I wrote to anyone or cut a stencil that the stencils and the air letters, which are kept in the same drawer, have sort of flowed into one another so I have a lot of bluish stencils and waxy airletters. Sad isn't it, but then what can you expect if you leave them in a dark drawer: or, as the expression goes, where was osmosis when the lights went out?

I see you'll be visiting various obscure European countries, but fail to mention this one, which bore the torch of culture and learning during the dark ages when savage and bestial creatures roamed the face of the earth elsewhere: I refer of course to Seventh Fandom. I don't know whether we have any Control Data Corp. equipment in this part of the world ... though we do have a lighthouse which would look pretty with a lot of colored lights ... but if you get anywhere within calling distance, call. My STD phone number from Belfast is 973 3226. Which, translated into dial letters, makes W SF FAAN. I fear that if I stay gafia much longer, the Post Office will change it.

I could show you The Secret History of Fandom, which is crammed into four cubic feet of cupboard in the stable, and as many old fanzines as you could shake an index finger at. For some time I used to use these old archives for a column, but at the rate of one column every three months I found I was actually losing ground; and in any event I get tired of young fans saying "so this is the great Willis; why can't he write something original?" and I got fed up and dropped it. But I still didn't throw away all that old correspondence, so if you or anyone else these days is really interested in fan history enough to quote from it, you're welcome.

(( Thank you, kind sir, for the offer of hospitality. I'm very sorry I neglected to mention your very fine country and The Center of the Faanish World, as I have planned on visiting Belfast. And after meeting James White and Bob Shaw and discovering that North Ireland is civilized (they drink beer), cultured (they read and write science fiction), and intellectual (both were on speaking terms with Ted Tubb) how could I possibly resist? Of course, they did tell many puns but these are better ignored anyway; if you react, they come out with another even worse. But I do hope to meet you'll around the first weekend in September. Coming to meet with the Wheels of IF will be one of the highlites of many years in fandom. It goes without saying that my door in London will always be open to any Irish Fandom member ~~staying~~ visiting the Queen's city.

A stable is the most appropriate place I can think of to store fanzines. But don't the horses object? ))

ED COX

---

I never did get time to come up with some material for you altho I'm definitely interested in the zine. I was going to index the first seven STOBCLER mailings and have a fmz ad to start with. Then, at more leisure, write some articles on some older fanzines and so on. But I sure don't blame you for not wanting to spend time in Europe running off fanzines when there is such an incredible amount of things to do and places to go over there.

Concerning fanzines, collecting thereof, sub-category types ... I don't give a hoot about Diplomacy fanzines because they concern only the one thing, the game, which doesn't interest me in the least. Therefore, the zines don't interest me in the least. Any fanzine that has to do with any facet of science fiction or fandom or combination thereof, that is what I will collect ... read, even! This, of course, let's out the monster and comic zines too. I don't feel that either one is a direction that fandom has taken at all. These two categories are more or less independent of fandom and the overlap is small. There may be some transferring over into "our" fandom but there will be negligible loss from ours into either of them. Not that this is a matter of import, but sort of emphasizes the disparity between the various fields. These publications are fanzines in the same sense as stfanish publications are. But for the fanzine collector oriented to stfsy/fandom, they are of no interest. To an amateur publication completist, maybe they are. So would be, too, mailings of AAPA, UAPA, NAPA, etc.

The contents of this issue are of great interest and value. I especially appreciate the yearly listing of the fanzines. You're in the easy years right now! I imagine there are years that the output from which will half fill a zine this size. The yearly index published by Tucker for 1944, 45 and 46 (I believe) ought to help you track down a lot of material.

The major difference between your listings of the fanzines in FANZINE CHECKLIST and Piser's, is that he doesn't include anything that he hasn't handled in his own hands for absolute verification. This is all well and good but he'll never publish! You publish information that you gather from what has to be considered fairly reliable sources. Especially since many of the earliest publications were necessarily small circulation. Having an idea or rumor or published fact that they existed, we may someday find some of them because we know to watch for them! In the meantime, it is somewhat like an exciting archeological search. Noticing mention, running down clues and publishing titles because of collaborating mention by various people in fanzines years old.

I do have to note, regrettably, that as yet, I do not possess any of those so far listed. The earliest one that I have, that I know of (There are areas of my collection that are not too firm in my memory) is ... well, I thought it was HELIOS, July 1937 but I've probably got some older ones. Like do you count Crawford's MARVEL TALES? It was at least semi-professional.

It is no great surprise to find that there've been more reams of material published (recently) than in the first 20 (years). Other

(( Ed Cox cont. ))

than the obvious factor of preparation of material, there are many many more fans now; of all these fans, more are publishing; fans have more money to spend in the mechanics of publishing ... remember that it was during the depression days that fandom came into being. Why else so many hektoed zines? Not to mention that the circulation ... the potential circulation ... was very small compared to today's. Who needed a mimeo? A hekto gave enough copies. Also, the fans were then more painstaking and got more copies and better repro (for their money) ((hard earned that is)) than fans today could bother with, should they use the same means. But nobody needs to.

And some of those early hekto zines are beautiful to behold. The color seems fresh and new even today. And this business about ditto fading ... I don't know where the rumor started. Maybe in the advertising offices of A. B. Dick Co. True, as anybody who uses ditto (uh, spirit duplicators) knows, there are times when you get faded copies. A fan buying, or somehow coming across an old dittoed zine from the mid-thirties or early forties, etc., could get the impression that it had faded from an earlier dark flush of youth.

Not so. Not in a lot of cases I know of. Ditto zines, ten, fifteen, twenty years old and older are just as dark purple now as when they came off the roller drum. Hekto as well. Poo on those who bad-mouth ditto being used in today's apas (and genzines like ALGOL) because they fear future fading. Ghu, too.

I know of but one issue of CHRONOSCOPE. That is, I have the first issue and have never seen or heard of a second. And DISCORD (RETROGRADE) was indeed an excellent journal the like of which we will never see again from Boggs. The Redd Boggs of today is not the same that published the zine and it can never return as it was. Sad.

All in all, AMPHIPOXI 7 was a most interesting fanzine. I think its being concerned with fanzines makes it, in itself, more of a fan-historical publication. Which makes it a valuable publication indeed. That is, at least to fans. And I think that a great many fans ought to find it so. Enough, at least, to form an active, interested nucleus to what ought to grow to a respectable mailing list in the future. I certainly hope so, since very selfishly, I would like to see it continue.

((Sighh. Yes there is a lot to do in Europe. More than I will ever have time to do unless I stay many more years.

If you ever do finish the STOBCLER index, please hollar. I would like very much to publish it. I'll make you the same offer I made to Rick Sneary for the same reasons: I need the information and will publish it for you to get my own copies.

The matter of what to collect and what not to collect has to be decided by each collector. You mention NAPA and UAPA. Yet, partial collections of each of these is mandatory if you are going to collect all the Lovecraft material published. A very large amount of his early printed output was in NAPA. What I consider the first true fanzine, THE RECLUSE, appeared in NAPA. Lovecraft is the major stf/wierd writer from our field in the ajay groups; but there is also scattered material by C. A. Smith and R. Howard. Furthermore, and I hate to admit it, the area of television and movies is going to become, more and more, the source of good original science fiction. As the medium improves, and the demand never seems to diminish, Hollywood is going to

((Ed Cox cont.))

keep getting the better writers. This means that the monster movie fanzines are going to be sources of articles and criticisms on the giants of tomorrow. I cannot understand the passion these kids have for monsters. I do know they are pioneering the science fiction fan scene of tomorrow, and as such, their zines will have their place in "our" fandom ten years from now. I cannot find any such reason to collect comic zines. And there are just too many of them now; you'd have to specialise in the field to form a good collection.

But above all else, a collector must draw a line on what he considers worth while and what he is interested in. The amateur journalism field is too damn big for any one person to ever get more than representative samples of the different special fields.

Incidentally, I collect Diplomacy zines for their value to the games field. It is a new field, an interesting one, and easy to collect right now. I do not consider them to have any real relation to stf, but do think that they will return the cost of their collecting in a few years. So they are more investment than anything else.

I believe that the Tucker lists are for every year from 1940-46. But they are mere check-lists and give no information other than title, number of issues during that year, and the editor's name and address.

I am firmly convinced that the Piser Rule of not indexing anything until you have it in your hands, is a wise and necessary rule. I have been indexing the way I do for two reasons: first, as you said, he will never publish; second, I will never see or own many of these zines but am absolutely certain that they existed.

MARVEL TALES should certainly be in any index of science fiction, whether fanzine or prozine. UNUSUAL TALES also belongs in both categories. I'm not about to try and come up with a definition of fanzine or prozine that firmly categorizes these two. I just call them outstanding examples of both, and don't try to count angels.

My objection to hekto and ditto is not that it will fade (and it will if the chemicals are contaminated at the time of printing), but simply that I don't like the look of ditto. It always seems sloppy and unreal next to mineo. And only rarely does it have the sharpness of detail you can expect from even average mineo work. Finally, for me, light blue or purple ink is very hard on the eyes when I try to read more than a page of it.

That I know of, there was only one issue of CHRONOSCOPE. The cover of the second issue and some of the contents were used in a later issue of SKY HOOK. I believe that Redd was thinking of THE FUTURIST which he did for the N3F and did have two issues. And, incidently, had an excellent long article in the second issue by Lloyd Alpaugh, Jr. on UNUSUAL TALES and MARVEL TALES.

I think you are probably right about DISCORD. It was the sort of fanzine that could only happen in a certain period of time. If it was revived, that very special flavor just wouldn't be there. But during the last six months, we have seen the resurrection of PSYCHOTIC, SHAGGY & WARHOON. All are superior fanzines though much different than their earlier issues. Perhaps reincarnation is in this year. Now if HYPHEN and CRY just get the message ...

I have seen no evidence of any interest in fanzine collecting or fan history. The people who wrote to me are the same ones that would have written ten years ago. All took time out from very busy lives to write letters of encouragement and help. I think this issue's lettercol shows very clearly why the field has some giants and how they got that way. They care about science fiction and will give precious time and energy to help even the slightest aspect of the field. I did not even hear from more than a 100 of the young enthusiastic "-I-am-a-fanzine-collector-send-me-your-zine-and-I-will-comment" crowd that I sent the issue. I guess they were all too busy and didn't have time to write. Though I find it hard to imagine anybody busier than Ackerman or Moskowitz.

No, I don't honestly believe that there is any wide spread interest in fanzines of fan history. If I really thought so, would try to make time to publish more issues. Or at least consider it. Right now, the best I can offer, is to give any interested fan all the help, encouragement, and information I can. There is a lot of fan history written and lying about in strange places. In a movement as inward turning as ours, some of these are of general interest and deserve wider circulation. ))



DOUG LOVENSTEIN

First I must comment on the repro - absolutely beautiful; some of the best mimeo I've ever seen. And the cover was very nice - right out of the old Planet Stories. Could Burge have been illustrating something in particular?

"Fanzine Checklist" shows lots of work and makes me pseudo-nostalgic. (Pseudo-nostalgic in that I wasn't even around when those zines were being published, but I have a limited education on them thru today's fanzines and I can, ah, speculate on the past. Yes.)

John Berry's article was highly thought provoking - excellent. True, unfortunately too many people seem to think more of attractive reproduction (or, from the publisher's point of view, the achievement of same) than quality of material. The latter is, of course, the more important. I seem to have won a slight (tho accidental) victory in the "war against perfection" with the first issue of my zine, AROICH! - a copy of which you will find with this letter.

(Mighty kind words Doug. Flattery will get you everywhere. The last man that talked liked that won a lifetime subscription. (One issue, it turns out ...))

Granted, a lot of fans are turned on more by the repro than the contents, I would say the average faned still strives for good repro in order that it does not detract from the contents. Most faneds don't envy ODD's litho because of its beauty, per se, but because they are tired of comments about ink spots and show-through. We are all guilty, some time or other, of commenting on the appearance without mentioning the content. And a faned wants to know how his material was accepted. I think elimination of technical problems is the major goal. Let the contents come through without fighting their way through forests of types and barriers of ink.

I may be speaking out of my hat, but I would bet that even Tom Reamy with TRUMPET would give up his justified margins, photographs and offset and go to a flatbed hekto if he could get letters like LIGHTHOUSE, HABAKKUK or PSYCHOTIC set. There is no doubt what my choice would be.

In this light: 1. Your mimeo was not bad at all. Very good considering you used liquid ink and haven't many years of practise with the untameable beasts that live inside the machine. 2. And most important, the contents were excellent; entertaining and refreshing and very enjoyable to read. So much so, that I wrote you a long letter of comment, and I consider a LoC to be the highest compliment a reader can pay an editor.

I also appreciate the artwork you sent and used one of them on the backcover. Chou!

Don't know what Jerry Burge was illustrating. He never tells, apparently feeling that the drawings speak for themselves. Jerry? ))

WE ALSO HEARD FROM:

Robert Fuentes, who says he has been a collector for over 20 years.  
R. P. Brown, who also travels a lot and has a garage full of ?  
Stephen Lewis, with a brother in Germany sending him stf.  
Andrew Philips, wanting back issues. Sorry but none left.  
Garry Pullins, who also wants back issues and sent US stamps.

Remember! I will publish any and all letters of comment. If you have something to say about the issue, WRITE!

